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NEWS ITEMS

The Fort Worth Art Association has purchased a painting by Robert Reid entitled "Against the Sky" which was shown in one of the American Federation of Art's traveling exhibitions. From another exhibition sent out by the Federation, a painting by Frank A. Bicknell, entitled "Pirates' Cove," was purchased by the Artists' Society of Denver.

During the summer a special exhibit for children will be set forth in the Museum of Fine Arts, Boston. All the departments of the Museum have been asked to contribute selections of objects which by their character or their associations come within the range of the knowledge and interest of younger children.

Prof. Frank Pierce Baker delivered two lectures in Detroit in April under the auspices of the Society of Arts and Crafts, one on "Civic Drama: Municipal Theatres and Pageantry," the other on "The Newer German and English Staging of Plays."

IN THE MAGAZINES

In *The Century Magazine* for May is published, not only the address by Kenyon Cox delivered at the National Academy of Arts and Letters, upon which editorial comment is made in this number of *ART AND PROGRESS*, but also a striking editorial on the Exploitation of Whimsicality as a Principle with reference specially to the so-called International Exhibition held in New York and Chicago. Among the pictorial features of this magazine are a wood engraving by Timothy Cole of "Une Dame Espagnole" by Fortuny in the Metropolitan Museum, and half-tone engravings of the statue of Thomas Jefferson by Karl Bitter for the Jefferson Memorial in St. Louis unveiled on April 30, 1913, of "Nonchalance," a painting by Sargent, owned by Mr. Hugo Reisinger, and of "The Landscape-Painter," a painting by Carl Marr in the Modern Gallery, Budapest.

The "Field of Art" in *Scribner's Magazine* for May is devoted to an article by Lorado Taft on Jean Antoine Houdon.

The second number of the new illustrated quarterly, *Art in America*, contains no less than eleven scholarly and interesting essays on significant works of art in this country. The leading article, which was on Mrs. Lydig's Library, was contributed by the editor, Wilhelm R. Valentiner. The avowed aim of this publication, which is still in its infancy, is to further the knowledge of works of art owned in this country and to cover the general field of artistic production, giving, however, less attention to classic and modern art than to that of the middle ages and the early and late Renaissance. With modern art it will not concern itself. It is a handsome dignified publication and one which should be heartily welcomed.

The *International Studio* for May publishes an engaging article on the Public Art Galleries of Australia, written by William Moore, as well as the usual reviews of current output in the United States and European Countries.

BOOK REVIEWS

**ART MUSEUMS AND SCHOOLS,
FOUR LECTURES DELIVERED AT THE
METROPOLITAN MUSEUM OF ART BY
G. STANLEY HALL, Ph.D.; KENYON
COX, Litt.D.; STOCKTON AXSON, Litt.D.,
AND OLIVER S. TONKS, Ph.D. Charles
Scribner's Sons, New York, Publishers.**

These four lectures were delivered at the Metropolitan Museum of Art in the spring of 1912 as a course for teachers. Their object was, as stated in the preface, to show instructors in the various departments of school work how the museum collections might be used by them in connection with the teaching of their subjects. All four of the addresses are not only interesting, but illuminating and go to show how valuable an art museum may become as an asset in teaching.

Professor Axson in his address treats of "The Museum of Art and Teachers of

English," showing how closely art is related to literature and what its power is to awaken somnolent esthetic faculties. Both he and Mr. Kenyon-Cox lay emphasis on the great value of original examples, that is, of gaining knowledge at first hand from a study of the actual works rather than through comment or illustration.

Mr. Cox speaking with special reference to teachers of Art in the Public Schools and Colleges dwelt upon the desirability of bringing the students to the museums, "Let them range a little seeing what they like," he says, "find out, if you can, whether they really like anything; and when they like anything, find out why." His idea being "to take the horse to water, but not at first to make any ineffectual attempts to compel drinking."

Professor Hall, whose subject was "The Museum of Art and Teachers of History," calls special attention to the value of visual instruction.

Professor Tonks' contribution deals with Museums of Art and Teachers of the Classics and is particularly instructive, being in itself a model lesson.

To all teachers as well as to others desiring to make profitable use of art museums this book is highly commended.

FRENCH ARTISTS OF OUR DAY: PUVIS DE CHAVANNES, With a Biographical and Critical Study by Andre Michel, Curator of the National Museum, Professor at the Ecole du Louvre; and Notes by J. Laran, with forty-eight plates. J. B. Lippincott Company, Philadelphia, and William Heinemann, London, Publishers.

One of the best books yet published on this great French painter. Through his appreciative criticisms of the master's early work Andre Michel became his warm, personal friend and the short sketch which he gives of Puvis, of the place that he won in France and of what his mural decorations really stand for in modern art, is a masterly summary that brings vividly before us the personality and genius of this consummate artist.

The "Notes" are written in the same spirit of sympathetic comprehension. Studying the beautiful reproductions

with which the book is enriched, it seems incredible that the doors of the Salon should ever have been closed to Puvis de Chavannes!

Monsieur Laran adds to his brief description of each picture, the interesting incidents and criticisms connected with its production and exhibition. The storm of denunciation awakened by the early paintings was only equaled by the chorus of praise awarded his later work. With splendid courage Puvis disregarded both blame and praise, walking steadfastly toward those Elysian fields which his genius reconquered for French Art.

MASTERPIECES IN COLOR. PUVIS DE CHAVANNES. EDITED BY M. HENRY ROUJON. Illustrated with eight reproductions in color. Frederick A. Stokes, New York, Publisher.

To reproduce in color the mural paintings of Puvis de Chavannes seems almost an impossibility, yet these admirable little plates really give one a very fair idea of the master's work. They at least suggest the delicacy and loveliness of his exquisite coloring. Those who have not had the joy of studying the originals will have a much better conception of his genius after looking at these pictures and reading this interesting history of his life and work. When civic patriotism is awakening in our American cities it is inspiring to find it so nobly expressed by this great Frenchman. It is also inspiring to find such harmonious beauty, such balance of composition, above all, such lofty sentiment and ideal serenity in these decorations, acknowledged by all artists, even the most "advanced," to be the masterpieces, the crowning glory of modern mural painting.

Some readers may be surprised at the high place accorded Puvis in landscape, but a close analysis of the accompanying illustrations must prove that "without the landscape the picture would not exist" and that it was the artist's supreme understanding of values that has kept them in the background and prevented an earlier recognition of his genius as a landscape painter.